

PARIS STAGE—VAUDEVILLE

Paris Is Ready
With New Plays
for Easter Crowds

Romantic Classical Drama by
Albert M. du Bois Scores at
the Sarah Bernhardt.

Special Correspondence of THE NEW YORK
Herald.

THE coming of Easter is making itself felt in the theatrical world, old plays being withdrawn or furnished up and new ones prepared to catch the anticipated holiday crowds. Perhaps the most ambitious of these new productions so far is "Eagles in the Storm," a romantic classical drama of the old school, by M. Albert du Bois, just produced at the Theater Sarah Bernhardt.

Like the majority of such productions nowadays it falls rather between the two schools of presenting something at once in accordance with the "traditions" and remotely approaching real life. It is set in Imperial Rome, with ample opportunity for the classic sock and buskin. Domitia Longina is regarded to a good young man named Aelius Lamia, who is unlucky enough to arouse the jealousy of the extremely bad young man, the Emperor Domitian.

In the good old melodrama, of course, Domitia and Aelius after many and foolish adventures would have fallen into each other's arms to the sound of the "Wedding March" in the final tableau, while the villain would have died very unpleasantly. To show that he has written a modern play M. du Bois prefers to kill, by suicide, his good young man and to allow the heroine to fall into the arms of the villain. But, as you may imagine, vice is only intermittently triumphant. Domitia is out for her husband and her revenge, and finally succeeds in the bringing about of Domitian's downfall and death.

The requisite modern psychological lever is given by the brain waves of Domitia, who, while intellectually hating the wicked Domitian, finds herself physically attracted by him, so that the audience is left in a pleasurable state of uncertainty whether she is really pleased or regretful at his unfortunate end. It is not, perhaps, very great art, but it provides an apt vehicle for Mme. Vera Sergine, an artist worthy of better things, for Mr. Jacques Guitelly, as the thunderous Emperor, and for M. Yonnel, as the good young man Aelius. Above all it serves as a vehicle for elderly players who, seduced by the will of propaganda, really were coming to believe that there was some new spirit at work in the successful drama of today. For certainly there is no department of intellectual effort of which with apologies to Mr. Gordon Craig and some Little Theatres—it can so truly be said that "the more it changes the more it remains the same."

"Moliere at the Odeon."

More seriously considerable in itself, yet not less reminiscent, is M. Firmin Gémier's production of "Moliere" at the Odeon. It is especially significant as being the first play produced under M. Gémier's management of the National Theater and while the staging and acting indicate that the old style will be retained and, perhaps, even a little heightened, the choice of a play suggests that no startling revolutions are to be expected. "Moliere" is, in fact, not a play at all—no more a play, indeed, than was "Abraham Lincoln"—being, instead, a very pleasant essay in biography, of the kind of which M. Gémier is eminently calculated to combine amusement with instruction. The Moliere imagined by the authors, MM. J. J. Frappa and H. Dupuy-Masset, is at least eminently picturesque, even heroic, far more so than in real life, and so is the play and the setting, which shows us, incidentally, the Pont Neuf, the young Moliere assisting to make the fortune of his Italian friend, Scaramouche, and, in company with Cyrano de Bergerac, rescuing a masked lady in a sedan chair from wicked robbers and afterwards producing "Tartuffe" at Versailles and finally dying on the stage at the production of "Le Malade Imaginaire," as history relates with the masked lady assisting as more or less Greek chorus.

Revolutions Are Numerous.

Among the revivals, of which we have now so many, one of the pleasantest of those to which you can safely take your mother is probably "Miquette et sa Mere," the very agreeable three act comedy by MM. Robert de Flers and A. Caillavet, which has been revived at the Theatre de Paris. It takes place at Chateau-Thierry—which may at least suggest an interest to American visitors—and it has the usual old fashioned "Sweet Lavender" suggestion of this type of play—which is at least pleasant to the average modern theme—and it explains how the Marquis and his son fall in love with the same girl and how in the end the Marquis marries the mother, leaving his son's path clear toward eternal happiness with the daughter, which may or may not be true to life.

The film version of Senor Blasco Ibañez's "Four Horsemen of the Apocalypse," just produced at the Vaudeville Theater, is not only drawing the inevitable crowded houses, but is meriting the serious attention of the critics. It is true that its publicity has been

Week's Vaudeville Offerings



MISS JEAN GRANE, MISS ESTELLE DAVIS
PROCTOR'S FIFTH AVENUE THEATER
AT THE COLONIAL

Paul Whiteman Will Conduct His Jazz Orchestra for
One Number at the Palace.

PAUL WHITEMAN will bring his syncope orchestra to the Palace this week. Miss Gertrude Hoffmann and her American ballet will remain a second week. Others will be Harry J. Conley in "Rice and Old Shoes," Gene Green, Bert and Miss Betty Wheeler, John T. Murray and Miss Vivian Oakland, Jessie Brown and Miss Ethel Weston, Lou Reed and Al Tucker and Mantell's Manikins. The chief acts at other vaudeville houses follow:

RIVERSIDE—Miss Ethel Levey, making a farewell for the present in vaudeville; Leo Donnelly.
EIGHTY-FIRST STREET—Miss Daphne Pollard; the photoplay, "Determination."
LOEW'S STATE—Charles Middleton and Miss Leona Spellmeyer, and Will Rogers and Miss Lila Lee in the photoplay, "One Glorious Day."
PROCTOR'S FIFTH AVENUE—

well managed, even to the point of a report that the censor, for some reason unknown, objected to the war scenes with which the film abounds.

Among the innumerable revivals probably that of Sacha Guitry's "Illusionniste" at the Theatre Edouard VII., is the most notable. It is not really a very striking contribution to the art of the theater—that were too much to expect—but it provides us with such familiar figures as a music hall conjurer and his "petite camarade" and a "demi-mondaine" of alarming charm, and it is played by Sacha Guitry himself and Yvonne Printemps, and the theater is pleasantly close to the Grand Boulevard—all of which are excellent reasons why Anglo-Saxon visitors who want to see something really Parisian are flocking thither by the hundreds.

AMUSEMENTS.

Positively
and Obviously
The World's
Grandest Exhibition!
MADISON SQUARE GARDEN
NOW TWICE DAILY
2:15 & 8:15
DOORS OPEN ONE
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RINGLING BROS. & BARNUM & BAILEY
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SURPASSING IN MAGNITUDE, MERIT
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Trained Tigers, Lions, Leopards, Pumas, Polar Bears.
HUNDREDS OF MARVELOUSLY TRAINED HORSES
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in a perfect pandemonium of humorous originality.
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Zoological Rarities, including Baby Hippopotamus.
CONVENTION OF FREAKS
Strange people from everywhere.

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WORLD'S LARGEST AND FOREMOST MOTION PICTURE PALACE
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AN EXCEPTIONAL CAPITOL PROGRAM

Presented, Staged and Lighted by
S. L. ROTHAFEL

"WHEN ROMANCE RIDES"

By ZANE GREY Distributed by Goldwyn
Adapted from the popular novel "Wildfire."

OVERTURE "PAGLIACCI" Leoncavallo

CAPITOL GRAND ORCHESTRA, ERNO RAPEL, Conductor.

World's Largest and Finest Theatre Orchestra.

David Mendoza, Associate Conductor William Ast. Associate Conductor

(a) MEDITATION FROM "THAIS" Massenet

(b) "TAMBOURINE CHINOIS" Kreisler

Frederic Fradkin, Concert Master. Capitol Grand Orchestra

Formerly Concert Master, Boston Symphony Orchestra

(a) "GETTING CANADA'S GOAT"

A goat hunt in the Canadian Rockies.

(b) "THRILLS AND SPILLS"

A Famous Lyman Howe Novel.

(a) "THE SWAN" Saint-Saens

Mile. Gambarelli, Ballerina

(b) ARIA FROM L'ELISIR D'AMORE Donizetti

Arturo Gervasi (Debut), Celebrated Italian Tenor

(c) MARIONETTE (First Performance) Felix Arndt

Alexander Oumansky, Doris Niles and Thalia Zanon

FAMOUS CAPITOL NEWS

"THE PALMS" J. Faure

Marguerite Schulling, Mezzo Soprano

"MARCHE JOYEUSE" Charbrier

Capitol Grand Orchestra.

"CARNIVAL TIME AT NICE" A HY MAYER TRAVELAUGH

CAPITOL GRAND ORGAN Melchiorre Mauro-Cottone

Organist

Lighter Sisters and Alexander, Andrew Mack.

PROCTOR'S 23D STREET—Morris and Shaw, Van Brothers.

PROCTOR'S 38TH STREET—"Shoot Through a Woman," Diamond and Brennan.

PROCTOR'S 12TH STREET—Darling and Timberg, Four Yagis.

AMUSEMENTS.

LAST 2 WEEKS

CHARLES DILLINGHAM'S

"GET TOGETHER"

By R. H. BURNSIDE

100-NOVELTIES-100

THE WORLD'S GREATEST SKATERS

IN THE ICE PALACE

THE 20th CENTURY SENSATION

The RADIO

AUTO INVENTOR

EDW. M. GLAVIN

AT THE HIPPODROME

NOTE: This week all schools closed to give the young folks the last opportunity to see the Hippodrome show.

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